A PIONEER IN THE DISCOVERY OF INTERESTING PLAYS.

Henry Miller's Latest Novelty at the Bijou by H. S. Sheldon A Play on Divorce Reversal of an Old Formula An Example of a Wicked Play.

Henry Miller is such an intelligent pioneer in his search for new plays that it is rather a pity to see him unprovided with some permanent and dignified field for the exploitation of his ideas. In the present frenzied condition of theatrical affairs it is scarcely conceivable that any drama hurriedly produced at the little Bijou Theatre could arouse the community to any appreciable degree of excitement. In "The Great Divide," with a more conventional theme in "Zira" and in "The Servant of the House." Mr. Miller has shown that he has a much broader horizon in his judgment of dramas than some of his managerial contemporaries. His judgment has at times been in error, as is the case of the later dramas from the pens of Charles Rann, Kennedy and William Vaughn Moody, but in both cases he had the institution which the liberality of those justification of popular plays by these authors It was Mr. Miller who had the courage to recognize the unique merit however. There was a sharp decline in that resided in A. E. Thomas's witty comedy of American life which was so successful here last spring.

So it is rather discouraging to see him the first year. with no more dignified theatrical roof over his head than the Bijou. He has again brought to New York audiences a play of American life that possesses some qualities in common with those that gave the actor such reputation as a judge of the contemporaneous manuripts that arrive in his mail. Havoe" treats of divorce, and its topic at once makes it appropriate to this time and country. Dramatists are fond of saying that divorce is not an interesting question in our social fabric for a variety reasons, nearly every one of which is the result of some ranagerial prejudice.

Dramitists who usually quote the managerial opinions which they have been compelled to defer to, will tell you that divorce may not be made the theme of a play of American life unless there be some new treatment of the old questions. Such a new light on them being impossible, there is no chance of success in such a play. Another favorite argument against the drama of divorce is the necessity of having the heroine old enough to be married. This objection is founded on the managerial impression, which has almost hardened into one of the conventions of their belief, that the public refuses to interest itself in a giri out of her teens. Yet to others than authors and managers who provide the drama for our public it would seem that no subject lies so close to certain phases of our life just now, as the question of divorce.

What the popular success of "The Havoc" may be there is no means of telling. But it is a strikingly honest and straightforward study of a situation that has many prototypes in our civilization. It is its frankness and its uncompromising presentation of a slice of our middle class life that makes it seem so much more foreign than American in its dramatic methods.

Anybody who reads the newspapers knows what an enterprising factor for evil the "boarder" in the workingman's family may be. His domestic destructiveas it used to be. There is nowadays the pressure of much more important news on the columns of the newspapers than the domestic tragedies of the police incentive to family unhappiness has he was a more prominent figure in the news of the day.

But he is no wil. It was the act of the husband in Kleines Theater in Berlin. Mr. Sheldon's play that transferred the scene of the boarder's drama from the police to the divorce court. When he discovered that his wife loved the interloper, he did not take the vengeance that would have brought him before the public. He allowed the two to marry after the ordinary processes of the divorce court. Then he returned to take in their life the place of the man who was now the dof the woman he had debauched before he married her

Of course there is no happiness for the man and wife. Their bargain has turned out as such compacts usually do. So they separate after another crime has been sid on the shoulders of the man who as the "boarder" destroyed his friend's happiness. Yet there is the implication hat there may be some bliss in store for the two when they have had time to forget the "boarder" who had separated them. This simple story of rather drab life is all that Mr. Sheldon's play con-But there are a naturalness and a frankness about the means of its recital that suggest the Continental dramatists in their method of dealing with similar topics. It is its truthfulness to certain phases of life that will endear it most to the public that finds its way to the Bijou. It will be from these same qualities that observers of the theatre will expect to hear of him again. Then it is to be hoped that in drawing a situation so directly from life, he may also take one that is not so readily capable of other than a serious interpretation.

There are few episodes in daily existence that may not be made ridiculous by slight changes in form. It is a bromidic certainty that the sublime and the ridiculous are separated by only a short distance. There is nothing sublime that we recall about "The Havoc." And the distance between the actual and the ridiculous is much shorter. It seems indeed almost the shortest distance between two points. It is made even easier to traverse because of the readiness to laugh at what may offer the slightest excuse to mendicant shoved his hat underneath it certain types of theatre loafers. But the erackling of thorns under a pot never yet has been potent to destroy the memory of such good work as this new author of such good work as this new author by his theme and his development of it has exhibited in the new play at the Bijou. It may be admissible therefored to repeas the regret that Mr. Millen has no place for the trial of his theatrical expensions of the trial of his theatrical expensions. no place for the trial of his theatrical experiments more dignified than the little

It is evident that changes are impend-sippi River an eastern Missouri paper ing at the New Theatre. They are cer-prints like it is a from Town Island to Tibbitts Island on dry retain a vestige of dignity. Evidently land in the middle of the Mississippi River the gentlemen who have made this futile at Clarksville Sunday. It was a spectacle the gentlemen who have made this futile establishment possible for two years have come to a realization of the value of professional control in such a theatre. The trail of dilletantism has been over the place from the first. During the opening season it was rather a promising amaguer short which might ultimately actually act

theatre in Broadway.

THE THEATRE marked decline in any pretence to a dramatic policy. It looked for a while as if any star temporarily out of a job might be allowed to parade over its boards and expect the public that might go there to be thankful for the privilege of beholding

> The public demand for one of the stars who were called in has been subsequently proved by the fact that she is at present languishing in unappreciated leisure The New Theatre cannot be expected to come to her rescue twice during one meason. Then it has to be kind to some of the other stars that might be temporarily in eclipse but for the hospitable boards of that temple on Central Park

West. This season put to the record of the management of the New Theatre two splendid performances, representations of which any theatre in the world might have been proud. And they were in such wholly different kinds of plays as to make them even more creditable to the resources of the company. They were Maeterlinck's "The Blue Bird" and Pinero's dour study of middle class British life, "The Thunderbolt." After these two efforts it looked as if there were to be enjoyed some of the fruits of the wealthy lovers of art, the Founders, made Nothing of the kind happened, possible. the quality of what the theatre offered. together with an indecision in policy that had not been noticeable at any stage of

In view of the promise that the New Theatre was to build up a répertoire there was a sensation of surprise that some of the plays given last year have not been acted anew. Certainly there should be vitality enough in "The School for Scandal" to admit of a few prosperous repetitions every year. There is an admirable actress in the company in the person of Edith Wynne Matthison, who would be as charming as Lady Teazle as she would have been in "The Twelfth Night," which was presumably added to the theatre's répertoire last season. It did not survive, evidently for the only dramas that could be regarded as selected from the preceding season were "Don" and "Sister Beatrice." They have appeared in the announcement of the present year. But of the other plays supposed to go toward the composition of a répertoire for the playhouse none has so far come to the surface.

The case of the actress who is at pres ent appearing in the New Theatre has more than one element of the vicious influence of the star system on current performance. If it was inevitable that this formerly unsuccessfu! version "Vanity Fair" had to be acted and that Miss Tempest was to be the Becky Share, what was the reason for the selection of Graham Browne for Rawdon Crawley? Mr. Browne acted here one extremely difficult character with rare skill. This was the rôle of the son in 'Israel." In that part he exhibited reserve, distinction and naturalness. But his achievement in the part of Thackeray's unheroic hero is of quite another kind. On what grounds he was engaged to play this rôle with Mr. Gillmore and other actors of his type in the company, it is not easy to decide. Evidently the visiting stars housed in the halls of the New Theatre are allowed to bring their own actors to play the parts in which the visitors want to see

Such an institution as the New Theatre is necessarily a matter of growth. Lamay ness is not nearly so well advertised now be that a theatre of this kind has its greatest struggles during its second season just as a baby finds its second summer the most trying., There seems little ground for blaming the New Theatre's courts reveal. So the "boarder" as the size for any of its artistic failures. It cannot be denied that the whole tendency ceased to be as notorious as he was when of the finest dramatic art to-day looks in the direction of small playhouses. Max Reinhardt is proudest of all with the

The dimensions of the New Theatre were well known to its founders, however, before the house was built. The task should have been to select so far as possible plays suited to this frame. If this

much had been done, and it would now be possible to say that within its material limits the artistic direction of the New Theatre had accomplished all that was possible to it, there might be justice in attributing some share of the disappointment of the public to the size of the auditorium and the inevitable restriction of its usefulness to more or less grandiose plays. But there is not even this excuse to be made! The founders of the New Theatre seem

however, to have agreed as to one important need of the theatre. That is professional artistic control. Its fortunes will certainly look up with the elimination of amateurishness from the administration of its affairs.

A Mrs. Santa Claus Too.

From the Washington Star The Standing Rock Sioux have intro-duced an improvement into this dramatic feature of the celebration by having Mrs. Santa Claus accompany Mr. Santa Claus

She is usually impersonated by a young woman wrapped in the old time blanket and carrying a basket of apples for distribution among the old persons and little children. The popular notion that the Indian lacks a sense of humor is promptly dispelled by any one who looks in on one of these entertainments. The jokes cracked by the gift dispensers produce great hitorious for her temper unrolls a mysterious package and discovers a neatly ornamented piece of broomstick the quips and laughter know no bounds.

Helping the Blind.

From the Cleveland Plain Dealer

Why, you're not blind!" cried the giver.

No, sir." confessed the beggar. "I'm just

Low Stage of the Mississippi.

From the Kansas City Star.
As showing the low stage of the Missis

NEW PLAYS OF THE WEEK FANCIFUL IDEAS IN TWO OF

> "The Faun" and "The Scarcerow" Invoke Ashwell in "Judith Zaraine" Miss Van Studdiford in a Comic Opera.

THE PRODUCTIONS.

Miss Lena Ashwell, who has been absent from Broadway for five years, will return to New York to-morrow, when at the Astor Theatre she will be seen in the title role of "Judith Zaraine." The drama. by C. M. S. McLellan, has its scenes laid in Minetown, Pa., which may be taken as a type of the localities in which the labor situation is most acute. There an industrial trust through crushing

competition has put a competitor out of business and thrown thousands of workmen out of employment. Led by Judith Zaraine, who has also lost her job, the men have attacked the new plant and soldiers have been called out to quell the riots. It is at this point that the head of the trust decides to have a first hand view of the situation he has created. He comes to Minetown, and figuring as a newspaper he learns more of the inwardof things than he has ever guessed before. As the reporter he interviews Judith, finds her intelligent, well read, whole heartedly enthusiastic and beautiful. This is the situation that exists at the time the curtain rises on the first act of the drama. Miss Ashwell will be assisted by Charles Waldron, John E. Kellerd. rdon Johnstone, Howard Kyrle, Donald Gallaher, Walter Cluxton, Edward Lang ford and Charles Dowd.

William Faversham will present Edward Knoblauch's comedy "The Faun" at Daly's Theatre to-morrow evening for an en-The theme around which Mr. Knoblauch has woven his story is ungiue. He has introduced as a central character a faun, the god of the shepherd. This faun wanders into London one night and meets a nobleman who has lost all his money on the races and is about to commit suicide. The faun, whose spirit lives with the horses, is able to foresee winners, so the noblenan regains his fortune and in return the faun is dressed as a human being and introduced into society as a prince. He mingles with all classes, endeavors to them all, causes trouble by his blunt and outspoken comment and eventually straightens out many difficulties, story. Mr. Faversham will impersonate the faun. The others in the company are Julie Opp, Mabelle Crawley, Nina Herbert, Alice Oldham, Martin Sabine, Albert Grant, Frank Hollins, Lionel Belmore and Harry Redding.

Another fantastic play new this week will be Percy MacKaye's "The Scarecrow," in which Edmund Breese will appear as the Devil at the Garrick Theatre Tuesday evening. The play is an allegory of Colonial New England days, and is said to contain a highly dramatic and intensely human story, which cannot well be summarized. It shows how a soul may be born through the suffering caused by the discovery of its own ridicuousness and incompetence. The time of the play is during the days of witchcraft in the Massachusetts colony, and one of the characters is a scarecrow which is brought to life by the Devil to carry out the revenge of a witch. Henry B. Harris bas currounded his star with a cast of well known and capable players, including Alice Fischer, Frank Reicher, Fola La Follette and Brigham Royce

Tuesday evening also brings Grace an Studdiford in the Parisian comic pera "The Paradise of Mahomet" at he Herald Square Theatre. The music of this imported offering was written by the late Robert Planquette, the comser of the "Chimes of Normandy." scenes are laid in Constantinople and the plot concerns a wealthy English widow who is kidnapped by a Turkish prince while the wedding guests are awaiting her marriage to a man who seeks only her money. Plenty of comic opera complications are promised as well as picturesque scenery and costumes and a chorus that can really sing. Among those who will aid Miss Van Studdiford in the presentation are Maude Odell, Harry Mac Donough, Bernice Mershon, George Leon Moore, Robert Pitkin, Karl Stall and Florence Kolb.

Gustav Amberg will offer his season f performances in German at the Garden Theatre with Herr Ernst von Possart and his Munich company to-morrow night. Erckmann-Chatrain's "Friend Fritz" will be the bill for Monday and Friday nights and for the Saturday matinée. Tuesday night "By the King's Command" and "The Learned Women" will be given, and Thursday night the bill will be "Nathan the Wise." On Wednesday night Herr von Possart will revive for the first time this season Björnstyterne Björnson's comedy of manners, "The Failure" ("Das Fallissement").

Miss Ellen Terry will make her final New York appearance on Wednesday evening at Carnegie Hall. She will enact a costar with Sir Henry Irving and will show the "Heroines of Shakespeare," both triumphant and pathetic, as she has learned to know them in more than half a century on the stage in Shakespearian roles. many scenes in which she appeared when

At the Lyric Theatre Paul Armstrong and Wilson Mizner's drama of the New York underworld is on view. Richard Bennett, Jameson Lee Finney, W. J. Ferguson, Emmett Corrigan, Ada Dwyer and Catherine Calvert head a splendid

The wind was blowing a bit more than a William Gillette bids farewell to local gale last night when a benevolent old chap playgoers this week with a varied re-William Gillette bids farewell to local stopped to put a dime in the hat of a shiver-ing blind man on the public square. The donor nearly dropped the coin, but the and Wednesday evenings and at the and Wednesday evenings and at th Saturday matinée he will reappear in the farce comedy "The Private Secretary." On Wednesday afternoon and Thursday evening he will present "Too Much Johu-son." He has chosen Friday and Saturday evenings for the play that is perhaps most closely associated with his name, "Sherlock Holmes."

"The Gamblers" continues its very suc cessful run at Maxine Elliott's Theatre Charles Klein's gripping drama of bank manipulation stands well at the head of this season's serious plays and will un-doubtedly remain for many months.

George M. Cohan's "Get Rich Quick Wallingford" at the Gaiety Theatre contains a big gallery of strikingly amus-ing American types and the plot is so en-grossing that the "tired business man" sits up and takes notice. Hale Hamilton has won praise by his portrayal of Wal-

Ethel Barrymore enters upon her third "Trelawny of the 'Wells,'" at the Empire Theatre. The play is perhaps Pinero's greatest and it is well acted. Charles

Dalton, Louise Drew, Constance Collier, George Boniface, Eugene O'Brien and Charles Millward are among those who have given distinction to the cast.

Charles Frohman has postponed the production of Edmond Rostand's play Chantecler," in which Miss Maude Adams will have the principal part, and the first the Ald of the Supernatural Lena performance will take place on Monday, has also been postponed until next Thurs-day. The Knickerbocker Theatre will be dark all this week.

> Billie Burke, as charming in her new comedy "Suzanne," as in any of her. previous plays, will have completed the first month of her New York run at the end of this week. Not only does she dis-play in this piece her rare beauty and chic, but she also shows herself once more to be an actress of no little ability.

> William Collier continues in "I'll Be Hanged if I Do" at the Comedy Theatre He deserves praise for the production, for in addition to playing the star part he wrote the play in collaboration with Edgar Selwyn and staged it himself. "I'll Be Hanged If I Do" tells the humorous story of a New York "tenderfoot" who story of a New York "tenderfoot" who goes to a Nevada mining town and there proves himself to be a man

For five special matinées beginning correspondent for his own New York to-morrow afternoon Klaw and Erlanger and Henry B. Harris will present Ruth St. Denis in her series of dances of ancient Egypt in conjunction with W. Andreeff's Imperial Russian Court Balalaika Orchestra. On Monday, Tuesday, Thursday and Friday afternoons the performances will be given at the New Amsterdam Theatre and on Wednesday afternoon at the Lyceum Theatre. The new dances in which Miss St. Denis appears are as remarkable as were her Hindoo numbers, and since her appearance in this city she has developed them in detail. Director Burgarth will appear in the

leading parts of several plays in the Irving Place Theatre this week. "Die Anna Liese" will be played to-morrow and on Wednesday. On Tue "Maria Stuart" will be offered and Raeuber" will be played on Thursday. "Wilhelm Tell" is announced for Friday and Saturday evenings and "Heimat" will be the Saturday matinée production.

play of England in 1805 at Wallack's, is the season's theatrical novelty. The scene which shows the little crescent of Queen Anne houses "out Chiswick way" is unique, and the play has been declared charming by both reviewers and the public. "Vanity Fair," the dramatization of

Thackeray's novel, which received its première at the New Theatre on Saturday evening. January 7, with Miss Marie Tempest as guest artist, will remain the bill for all of this week. Miss Tempest plays the rôle of Becky Sharp. Maurice Maeterlinck's fairy play, "The

Blue Bird," begins its last week at the Majestic Theatre to-morrow. Following its withdrawal the play will return to the New Theatre, where it will be placed in répertoire. At that time Maeterlinck's new act will be added. The date of the presentation at the New Theatre has not een decided upon.

"The Concert," at the Belasco Theatre, now has a run of four months to its credit and the end is not yet in sight. Leo Ditrichstein has treated the eccentricity of genius in an interesting way and acts the part of the fickle pianist in a praise-

former popularity since she assumed the comedy part which dominates "Nobody's Widow" at the Hudson Theatre. Her performance in the lighter rôle gives new evidence of her versatility.

Henry Miller begins the second week of his season at the Bijou Theatre in "The Havoc" to-morrow evening. The familiar triangle is present in the play, but by making the husband and his rival change places and developing the conse-quences the author has constructed an arraignment of divorce.

"Rebecca of Sunnybrook Farm," the the book and lyrics are the work of Henry play adapted from Kate Douglas Wig-Blondeau. It was first produced at the Theatre des Varieties in Paris in 1906 and enjoyed a run of nearly two years. The scenes are laid in Constantinople and the last the name part.

to the Nazimova Theatre to-morrow night, and the run will be continued there indefinitely. Marguerite Clark, Ivy Troutman, Ernest Glendinning, Walter Jones and the other original members of the company remain in the cast.

Those who are fond of telling what they would do if they had money should go to the Circle Theatre this week and see what May Irwin, as Mrs. Jim Griggs of Yellow Dog, Mon., does with hers. "Getting a Polish," the farcical seen a short time ago further down Broad seen a short time ago further down Broad way, was written for Miss Irwin by Booth Warry Leon Wilson. way, was written for Miss Irwin by Booth Tarkington and Harry Leon Wilson. In the course of the play Miss Irwin sings several songs.

Henry B. Harris will present at the Grand Opera House this week Charles Klein's play "The Third Degree," which, it will be remembered, had a season's run at the Hudson Theatre. The cast includes Fernanda Elison, Earle Williams, Lyda MacMillan, Frazer Coulter, Ralph Ramsay, Alfred Moore, Walter Craven, Edward Lehay, A. M. Buckley, J. H. Cody and James Seeley.

Mrs. Leslie Carter will be the attraction at the West End Theatre for the week starting to-morrow night in her play Two Women." The piece affords ample opportunity for her to display much of the emotional acting which made her

The Hippodrome is now in the midseason of its prosperity with the three Ballet of Niagara" and "The Earthquake." There is also a circus consisting of twelve

Elsie Janis in Charles Dillingham's new musical comedy production. "The Slim Princess," starts the third week of her merry reign at the Globe Theatre tomorrow night. "The Slim Princess" has set up her court for an indefinite stay at the Globe, aided by her court jester. Joseph Cawthorne. It is a professional joke that Miss Janis in "The Slim Princess," has the "fattest" role in her career. Incidentally she does a few imitations, including one of Bernhardt.

Emmy Wehlen, the fascinating little Casino, where "Marriage A la Carte" is the offering. Her singing and acting do much to redeem the dulness of the Engweek in Pinero's delightful comedietta. Ryan are also in the company, but the author has not treated them so well.

formances this week at Weber's Theatre, Theatre this week. She has had no better part in years. key continuing as the dramatic and vocal features.

"Sowing the Mind," Sydney Grundy's sian life, will give its 128th to 186th per-

Christie MacDonald is winning new laurels in "The Spring Maid" at the Lib-erty Theatre. She has been forced to January 23. The date of the sale of seats sing the "Day Dreams" waltz from six to ten times each night since the opening and almost as many encores are demanded for the "Two Little Love Bees" duet and the "Fountain Fay" number. When the audience is not applauding Reinhardt's catchy music it is enjoying the comedy of Tom McNaughton and William Burrass.

> The New Amsterdam Theatre still has the musical play "Madam Sherry" for a tenant. Next Thursday evening brings the 250th performance of Lina Abarbanell as the heroine and Ralph Herz as her amusing companion.

At the Colonial Adeline Genee, the dancer, brings her performance into vaudeville for the first time. In her support are the principal dancers who have appeared with her in the large productions. Another star is Edward Abeles, who has recently returned from the London Hippodrome, where with Char-London Hippodrome, where with Charlotte Lander he appeared in the sketch
"He Tried to Be Nice," in which he will
also appear at the Colonial. Williams
and Schwartz, two of the greatest American song writers, will offer the latest
in their repertoire. Leon Rogee, who
imitates musical instruments; Ashley
and Lee in "Chinatown"; Mullin and
Corelli, comedy acrobats; Schietell's Manikins, the Four Baltus and the Diaz
Monkeys are on the programme.

Corse Payton makes his vaudeville début at the American Music Hall thi week. He and a company of fifteen players will present "Lend Me Five Shil-Another important feature will lings. be the first appearance in this country of "The Three Maids of Sais," a dancing illusion. Arthur Aldrich, an English tenor, will make his American debut. of "The Three Maids of Sais," a danoing illusion. Arthur Aldrich, an English tenor, will make his American debut, as will the Roberty Dancers. The bill will also include Vasco, the mad musician; Bertie Fowler, Mason and Bart, Alexandre and Bertie, the Four Juggling Jordans and the Fadettes Orchestra.

Mme. Marietta Olly, late star of "The "Pomander Walk," the quaint little Whirlwind" and "Madame Troubadour." will head the vaudeville programme at the Plaza Music Hall this week. She will appear in "Helene," a one act dramatic playlet by Henri Bernstein. Her support will include John Emerson and port will include John Emerson and Hardee Kirkland. Nana, the Persian dancer, will appear on the bill, together with Sophie Tucker. George Primrose and his company. Felix and Caire, the young imitators; McMahon and Chap-pello, Taylor Granville's Western playlet "The Holdup," the Four Bard Brothers, Frosini, the Great Tallman, Emma Don, an English male impersonator; Jack Ark, Lamb's Manikins, Nina Esphey and Car-petti Brothers are also announced.

> Kitty Gordon will make her first vaude ville appearance this week at Hammerstein's Victoria Theatre. She will introduce several new English songs and will also wear the latest Parislan gowns Flo Irwin and company in a new sketch called "At the Ball," the Avon Comedy called "At the Ball," the Avon Comedy Four in their laughing comedy farce "The New Teacher," George B. Reno and company in "A Little of Everything," Ward, Clare and Ward in a comedy farce "The Twin Flats," Hal Merritt, the college boy from Ipswich, offering a new character monologue; Tempest and Sunshine, singing comedians; Harry Tsuda, the Japanese equilibrists and the Tsuda, the Japanese equilibrists and the Bouldens, singers and dancers, will also

At the Fifth Avenue Theatre this week Julius Steger will make his farewell vaudeville appearance. For the first half of the week he will appear in "The Fifth Commandment, "and from Thursday to Sunday he will present. "The Way to the Heart." Also on the programme are Edwin Holt and company in George Ade's comedy, "The Mayor and the Mani-Ade's comedy, "The Mayor and the Mani-cure:" the De Haven Sextette with Sidney C. Gibson in a musical act; Cunningham and Marion, gymnasts; the Howard Brothers, banjo players; George Felix and the Barry Girls in "the Boy Next Door;" Max Gruber's Equestrian Review; Avery and Hart, colored comedians, and Trainor and Wixon, eccentrics.

The vaudeville bill at the Manhattan Opera House this week is headed by Irene Franklin in a repertoire of new songs, with the composer at the piano. Others on the list are James Devlin and Mae Ellwood in "The Girl From Yonkers." the Arlington Four, Sam Mann and company, Horn and Price, McGinnis Brothers, "Circumstantial Evidence," a one act dramatic skit, and the Ten Pianophiend Minstrels.

So welcome has Gertrude Hoffman and her New Revue been at the Alhambra turn is the event of the evening's enter-Daly's all the season, will move up that Manager Williams has retained her for a second week. A story, with a Pullman sleeping car as its setting. "The Little Sunbeam, "written and played by Mrs. Gardner Crane, is another feature. Yvette, the Titian haired violiniste, will appear, George Austin Moore will sing and deliver a monologue. Comedian Kelly and Comedienne Kent will portray the trials Comedienne Kent will portray the trials and tribulations of a "Theatrical Agency." Living pictures by the Seldoms; the Three Hickeys, comedy acrobate; Watson's Farmyard, and a number of other acts

Andrew Mack with a large repertoire of song will be featured at The Bronx Theatre this week. "For Love's Sweet Sake" will present another performer who has won most of his laurels in major who has won most of his laurels in major playdom, William H. Thompson. Harry Tighe and his Collegians have a new sketch, and Lightning Hopper, the cartoonist, will demonstrate his ability. Gordon and Marx. German comedians; Trovato, the violinist; the Four Melody Monarchs. Elida Morris, the singing comedienne, and the Gasch Sisters, acrobats, will also appear.

At the Columbia Theatre this week the Midnight Maidens burlesque company will present an extravaganza called "The Girl I Met at Rector's." The organization includes Lizzie B. Raymond, Norma Bell. Violet Pearl, Grace Celeste, Harry A. Emerson, Ned Norton and James Purvis, and there is a large chorus and ballet.

The Vanity Fair company will be at the Murray Hill Theatre this week. pectacles, "The International Cup," "The Billy Ritchie and Richard McAllister are the comedians of the company, and they will be seen in their travesty called "Fun in a London Music Hall."

> IN BROOKLYN THEATRES. 'Seven Bays' at the Montank-Lulu

Glaser in "The Girl and the Kalser." "Seven Days," the comedy that ran at the Astor Theatre into a second year. will be at the Montauk this week. company is the one that was at the Astor. The play is one long laugh and its fun and humor are clean and wholesome. It is in three acts which take place in Viennese, has become the fashion at the company is quarantined and left without a servant. In the company are Georgia O'Ramey, Florence Reed, Hope Latham, Lucille La Verne, Albert Brown, Allan Pollock, Carl Eckstrom, Jay Wilson, William Eville and F. C. Butler.

Lulu Glaser, who ended her run at the "Alma, Where Do You Live?" Joe Herald Square Theatre on Saturday eve-

Weber's lively musical comedy of Pari- ning in "The Girl and the Kaiser," will Constant Detriments to PERSONAL attraction bring the musical play to the Majestio

sex against sex" play, has been chosen for revival at the Crescent Theatre this week. George Alison and Clara Blandick, the new leading woman of the stock company, will have the principal parts. The period of the play lends itself to charming tage pictures.

"The Awakening of Mr. Pipp," with Charles Grapewin in the name part, will be offered at the Orpheum this week Odiva, whose diving and aquatic per formance is most interesting, will also be seen. Clay Smith and the Melnotte Twins will appear in their singing and dancing, and Anna Chandler, singing comedienne, will be a feature. Deiro has elaborated on the construction of the accordion so that he has an extraordinary musical teature. musical instrument. The Golden Troupe will present their whirlwind dance num-bers. The Namba company. Japanese acrobats, are among the other acts.

Nat M. Wills, the happy tramp, will be at the Greenpoint. Eddie Leonard and Ward and Curran are also booked to appear among the other good acts.

High class burlesque with an olio made up of acts by prominent vaudeville performers is embraced in the programme to be furnished this week by the Rose Sydell company at the Star Theatre.
Miss Sydell appears as the chief figure
in a two act musical farce. A feature of
the olio will be a sketch presented by
Francesca Redding and her company.

The Golden Crook company, which comes to the Gayety Theatre this week will present a programme in which there is a clever combination of extravaganza is a clever combination of extravaganza as it was known twenty years ago and of burlesque of the present day. Transfor-mation scenes, elaborately presented ballets, mechanical stage tricks and in-genious electrical displays are numerous.

BARONESS ORCSY'S TWO PLAYS.

'The Scarlet Pimpernel" and "Beau Brocade" Given in London. LONDON, Jan. 4.-Fred Terry and Miss

Julia Neilson opened at the New Theatre Monday evening in "The Scarlet Pimpernel." A large and very enthusiastic audience welcomed them home and the play went with more dash and vigor On Saturday evening another play by

Baroness Orcsy was produced, but it shows no promise of a "Pimpernel" success. In fact if the hero were not played by the latest London matinée idol its chances of a run of any sort would be minute. The new play is "Beau Brocade," made from one of the Baroness's novels by the authoress herself and her former collaborator, Montagu Barstow. . In "Beau Brocade" a highwayman does

all the things attributed to persons of his profession in fiction. He robs the rich to give to the poor. He saves lives at the risk of his own. He faces twenty men and holds them all at bay and he dances on the heath with a lady who expected him to rob her when he stopped her coach. At the end of the piece he i pardoned for his misdemeanors and restored to his former rank in the army. Bertrand Wallace played Beau Brocade

with a swagger which pleased his admirers in the pit and gallery. Mr. Wallace has been a leading musical comedy light for some time, but this is his first venture in legitimate comedy if "Beau Brocade" can be called legitimate. He has a shapely figure, an Apollolike head crowned with golden curls, a very good barytone voice and can dance a minuet with grace. He is at the height of success and has put Lewis Waller's shapely but elderly nose right out of joint, so he may be able to dance and fight and sing the new play into popular favor.

"The Mystery of the Walled-up Well," which opened at the Royalty Theatre Friday night, is a strong emotional play adapted from the "Citerne d'Albi" by D'Ennery. The story deals with the villainies of a postilion bent on marrying his employer, a rich widow. He has almost reached the point of success in his scheme when his former flancée turns up He tries to murder her and throws he body into a disused well. The girl i rescued from the well and appears at the church with gendarmes just as the postilion has persuaded his rich widow to take him for better or worse.

George Grossmith and Edmund Payne are appearing together at the Palace. singing songs and doing imitations. They are meeting with great success and their

tainment.

Miss Edyth Walker has also essayed vaudeville and is appearing at the Palladium. She sings an operatic selection and a couple of ballads as encores. After her engagement some other members of the Beecham Opera Company are to appear.

An American woman is planning to turn theatrical manager in London. She has theatrical manager in London. She has built a little theatre out near Olympia and means to run it entirely by sub-scription. It is to be called the Boudoir Theatre, and is to have seasons of two weeks each—an American, an English, a French and a German season. Passing of the Maine Coasters.

From the Boston Transcript.

Of a fleet of 150 sail of coasting vessels

wned in Rockland and Rockport in 1900 nost of them engaged in the lime carrying trade, not over fifty are now affoat, and most of them are having a very precarious existence. The Rockland-Rockport Lime Company sounded the knell of the limit steel barges and an oceangoing tug, and not practically controls the lime business, the few schooners yet in the carrying trade being owned by the company.

Since 1909 there has been a steady decrease in the Rockland fleet, many being lost at sea, others sold away, and most of the few now afloat are engaged in carrying lumber during the summer months from Bangor and other Eastern points to Boston and New York.

> Followed Directions. From the Cleveland Plain Dealer

They are telling a story of the favored suitor of a Cleveland society girl who called at the house of his inamorata recently and found a new parlor maid at the door. "I Miss Blank in? This is Mr. Dash," he ex plained. The maid smiled brightly. "Oh, yes, sir." she replied, and led him into the drawing room. Here he waited the better part of an hour, when he finally summoned the maid again. "Did. you forget to tel Miss Blank that I was here?" he asked im "No, sir." answered the new maid. "Miss Blank hasn't got back from shopping yet." "But you told me she was in!" "Yes, sir. She told me positively that she was always at home to you, sir."

His Pass in Haives.

From the St. Louis Globe-Democrat.

Tiny David Umlauf, the smallest hotel page in St. Louis, is the possessor only half ticket pass ever issued for a a house on Riverside Drive. There was grand opera performance in St. Louis. Th to have been a dinner party; instead the pass was written by Carolina White, who pass was written by Carolina White, who sang the principal part in "The Girl of the Golden West." Miss White wrote on an ordinary card: "Good for one half ticket for my mascot, Sir David Umlauf, any performance. CANOLINA WHITE. I Umlauf was so delighted with the half ticket that he immediately found Andreas Dippel, general manager of the opera company, and was made gladder still when Dippel wrote on the other side "Good for another half, any performance." A. Dippel."



Metropolitan Opera House Gilibert **Memorial Concert**

Wednesday, January 25

The following artists will sing: Mesdames Emmy Destinn, Geraldine Farrar, Mary Garden, Louise Homer, Messieurs Amate, Caruso, Dalmeres, Renaud, Scotti, Witherspoon, Gilly, Tickets \$1.00, \$1.50, \$2.50, \$3.00, \$5.00.

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SCHIRMER'S MUSIC STORE, 3 East 43d Street.

WALTER DAMROSCH, Conductor. Kathleen Parlow, Violinist. BEETHOVEN PROGRAM. MR. HORATIO CONNELL

"Egmont" Overture. Violin Concerto Tickets 30 cts. to \$2, at Box Office.

HUDSON THEATRE, Mon. Aft., Jan. 23 at & FAREWELL APPEARANCE. Liza Lehmann

Celebrated Composer Planist and Her Engli "Golden Threshold" sisted Miss Constance Collier (By kind permi

Miss Coller will recite with musle
"THE HAPPY PRINCE" (Oscar Wilde),
Tickets 75c. to \$2. Boxes \$12 & \$15. On sale
at Box Office, also at R. E. Johnston's office, tha
Broadway. Phone 608-609 Madison Square.

****** SYMPHONY CONCERTS 3rd Concert Sat., Jan. 21, at 2:303

Carnetie Hall. This Afternoon at 3. Soloist CADSKI Mme ANOTHER ALL.-WAGNER PROGRAM. Lohengrin- Prelude Elsa's Dream 'Tannhauser-Overture, Elizabeth's Aria; Gotterdammerung-March, ImmolationScene Soc. to \$1.50. Management Loudon Charlton Turs. Evg., Jan. 12, Frl. Mt., Jan. 29.

Tues, Evg., Jan. 17; Fri. Aft., Jan. 20.
Soloist, Mme, Bella Alten.
MAHLER'S FOURTH SYMPHONY.
Pfitzner Overture—Strauss "Heldenleben

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Haydn-Moor-Wolf-Beethoven
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LADY COOK'S ADMISSION LECTURE

Carnegie Hall, Sat. Aft., Jan. 28, at 2:40. Tickets 75c. to \$2.00, at flox 13m c. Mgt, Quinlan Agoncy. Baldwin signa.

Carnegie Hall. Thurs. Aft., Jan. 19.